

ROBERTSON PLANATILE SERIES

SET-BACK CAPS



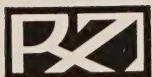
PLASTAGARD CAP



BUTTRESS BASE



PLANATILE ANGLE-STRIPE 6¾ x 4¾



THE Robertson Art Tile Company has had the services of prominent architects and artists in developing this new and original tile. The company's customers will be glad to know that patents have been applied for to fully protect this new product.

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DECORATIVE CONTROL OF COLOR VARIATION

ACCIDENTAL variation in hue and tone constitute the charm of such naturally colored substances as marble, etc.; these, at all times in architectural history, have performed a valuable effect-function. In tile, another form of chromatic and tonal variation is available; this is caused by oxidation or fusion during firing of certain minerals used as stains. A premium has been placed for some time upon glazes of irregular coloration, as a means for neutralizing commonplace effect produced with the standard sizes.

The extreme sophistication of the modern movement is rapidly producing marked antipathy to those primitive resources which characterize Baroque effect; as we have already stated, the principal characteristics of faience tile are Baroque, affecting color variation and unconventional form.

There is considerable necessity for revising the irregular character of color variation, so that tonal gradation might be substituted for a haphazard result. These qualities are far too valuable to dream of eliminating them, simply because their initial condition of employment is unfitted to new requirements in decorative effect.

A new type of glaze designated as the "Flower-Petal Glazes" was created with a semi-mat surface; purity and intensity of color in this glaze increase with the degree of thickness with which it lays upon the tile face. During fusion in the kiln every glaze is melted to a liquid state, causing it to run down an inclined plane and collect as water does in a valley surrounded by hills. To control color gradation, designs consisting of inclined planes were made—hence Planatile. By this type of surface we are able to regulate all tonal gradation and to develop a beauty of color in the glaze which has hitherto never been deliberately realized.

AN INNOVATION IN TILE PROPORTION

WALL tiles for very many years have been made exclusively in sizes of 6 x 6, 6 x 3, $4\frac{1}{4} \times 4\frac{1}{4}$; one might imagine some insuperable technical obstacle being responsible for this restriction in available sizes. With a more extended use of tile during the last five or six years, many architects have been discouraged when attempting to introduce any qualities of interest in a single color tile wall, with these exceedingly familiar units.

In pursuance of our aim to "characterize" our products, this was one of the first opportunities seized for deviation from the deeply trodden path of factory practice. The architects may now introduce a new form of decorative interest where banality has previously ruled. After considerable experimentation with tiles of varying ratios of length to width, one was finally adopted in the proportion of $6\frac{3}{4} \times 4\frac{1}{4}$.



KEY TO COLOR PLATE "FLOWER-PETAL" GLAZES

ARRANGED IN ORDER CORRESPONDING WITH COLOR PLATE

TOP ROW

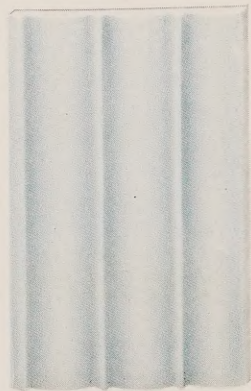
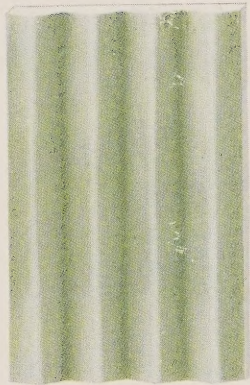
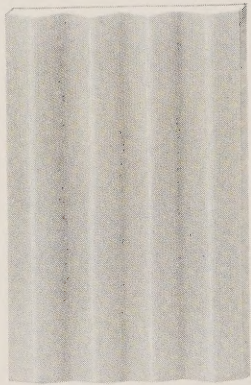
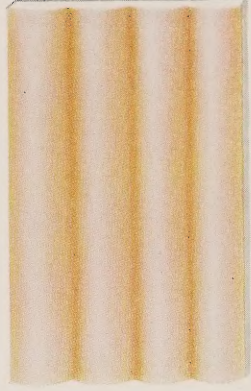
PALE PRIMROSE No. 601	PRIMROSE No. 617B	ARBUTUS No. 661	LIGHT PEACH No. 630A
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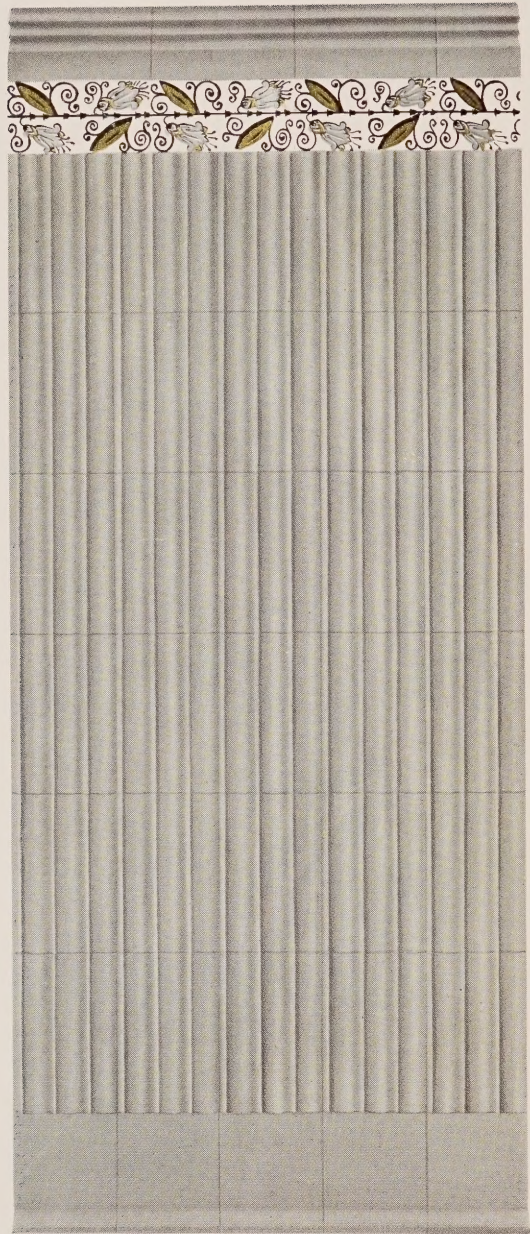
CENTER ROW

SEED TAN No. 614A	QUAKER GREY No. 685	SAP GREEN No. 612B	LIGHT SAP GREEN No. 640
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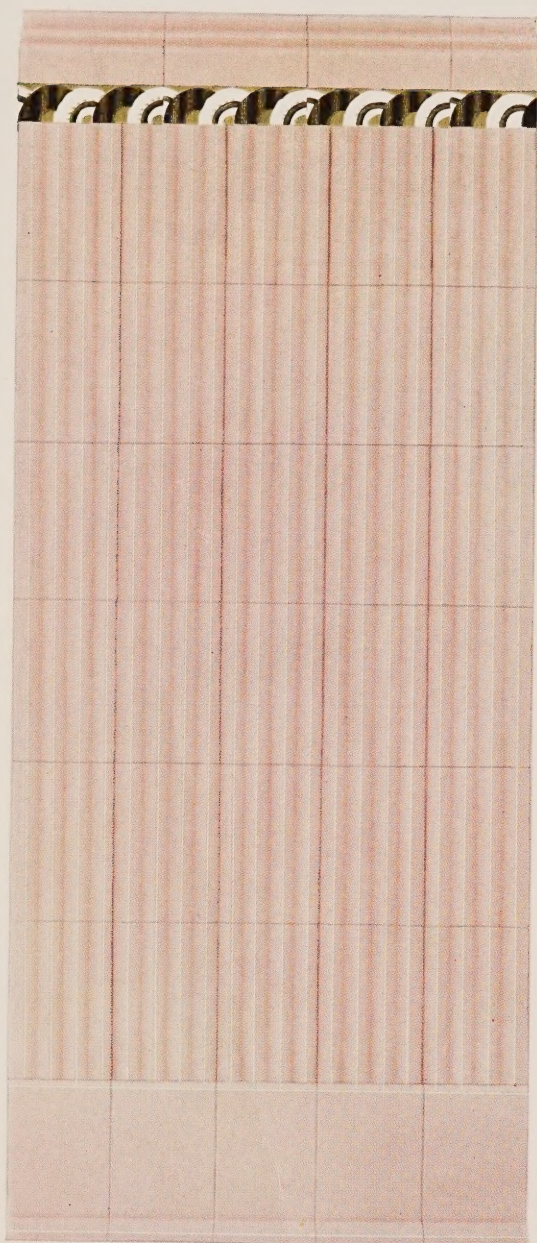
BOTTOM ROW

ORCHID No. 673	LIGHT HYACINTH No. 675B	PERIWINKLE No. 645B	DELPHINIUM No. 642
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SET-BACK CAP 6" x 3" No. 1206. Col. 685
 FILIGREE BORDER 6" x 3". DEC. No. 1
 FIELD-RIPPLE WAVE 6 $\frac{3}{4}$ " x 4 $\frac{1}{4}$ ". Col. 685
 BUTTRESS BASE 4 $\frac{1}{4}$ " x 4 $\frac{1}{4}$ ". Col. 685



SET-BACK CAP 6" x 3" No. 1209. Col. 661
 FILIGREE BORDER 6" x 1½". DEC. No. 5
 FIELD-ANGLE STRIPE 6¾" x 4¼". Col. 661
 BUTTRESS BASE 6¾" x 4¼". Col. 661

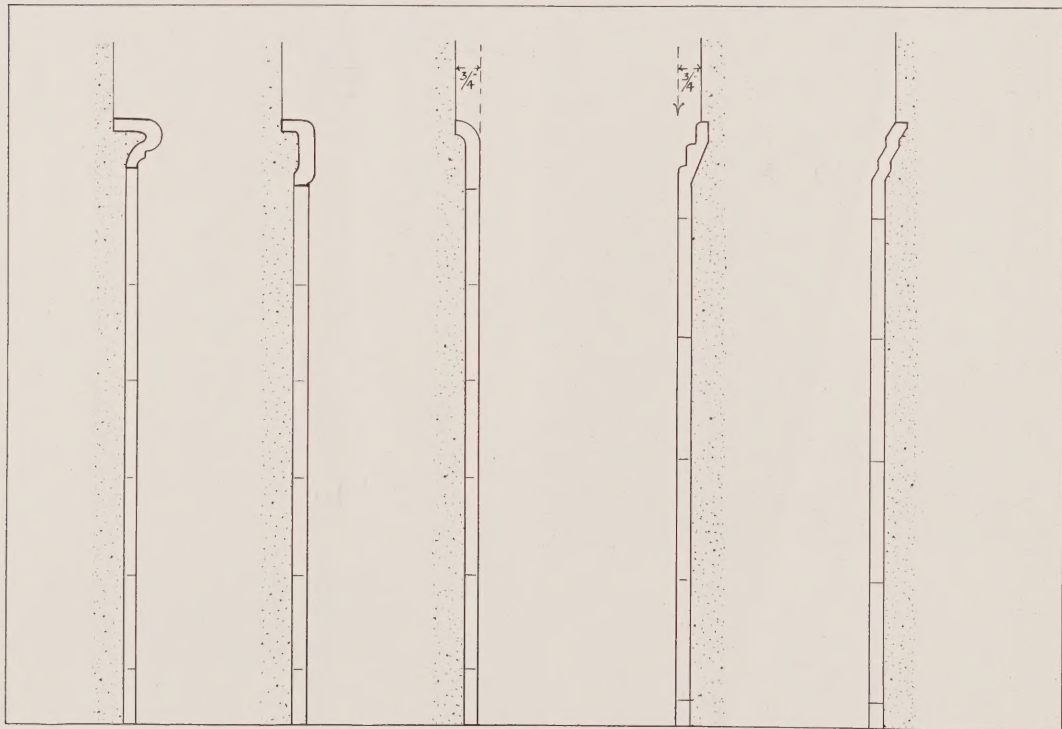
THE SET-BACK CAP

THE finished face of the plaster wall above a tile wainscot is three-quarters of an inch back of the tile face, with the resultant necessity for connecting those two planes with a tile member. The methods adopted in general practice are here illustrated, and leave much to be desired from the point of view of appearance and cleanly maintenance; an opportunity presented itself to originate a new connecting member.

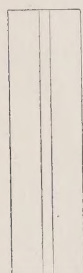
In this period of Set-back architecture the most logical solution seemed to be contained in a development of the Set-back principle: In our new caps we have attempted to contrive a member which would make a more satisfactory terminal to the tile area, and be more in keeping with the current trend in design.

— — — THE OLD METHOD — — —

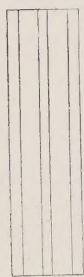
— — — THE NEW — — —



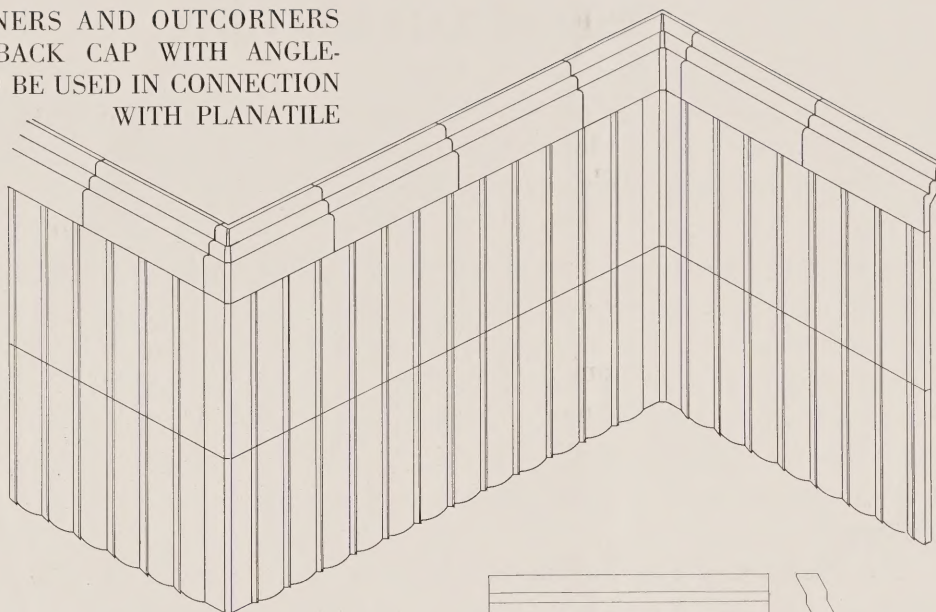
IN CORNERS AND OUTCORNERS
OF SET-BACK CAP WITH ANGLE-
BEAD TO BE USED IN CONNECTION
WITH PLANATILE



OUT ANGLE
No. 1215 O



IN ANGLE
No. 1215 I

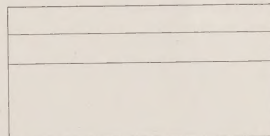
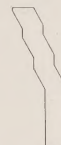
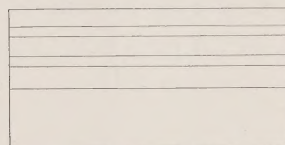


OUT

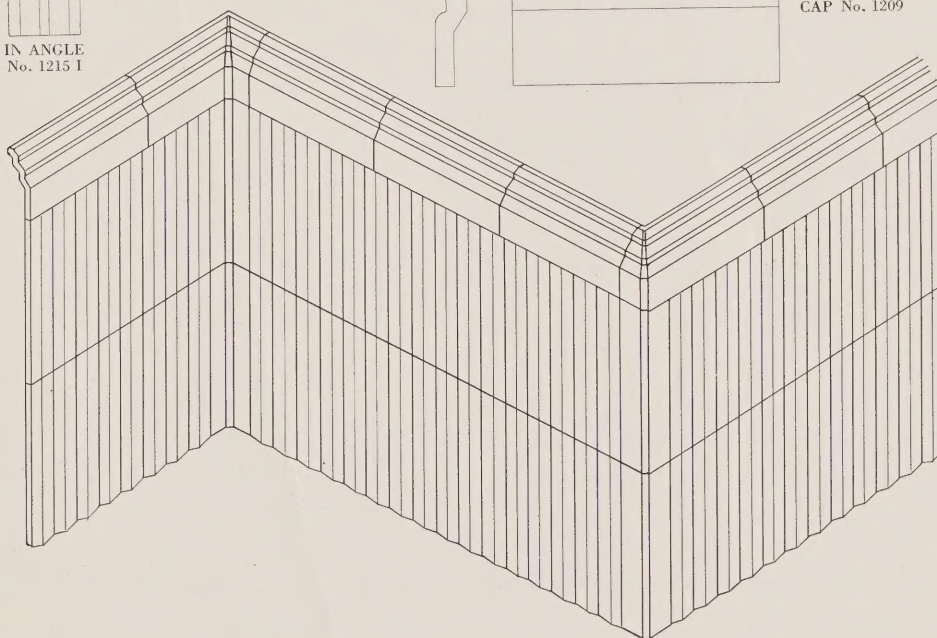


IN

CAP No. 1206



CAP No. 1209

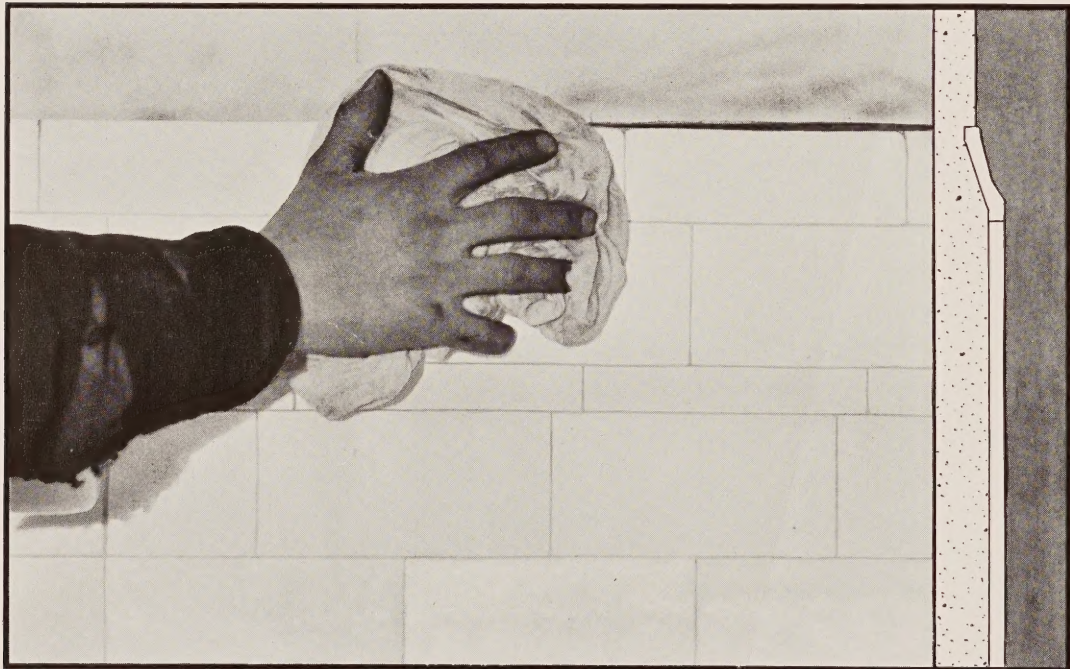


PLASTAGARD CAP

ANOTHER VERSION OF THE SET-BACK CAP

PROBABLY the first sign of wear in a new building occurs in connection with tile, curiously enough through the form of a feature designed to effect sanitary maintenance. This occurs over tile wainscots where the janitor, in endeavoring to remove dust from the tile cap, rubs the soiled rag against the plaster leaving a dirty mark; in recently built hotels and office buildings, in which medium height wainscots are used with the customary bull-nose or cap finish, a broad band of dark paint is applied to conceal this objectionable smudge.

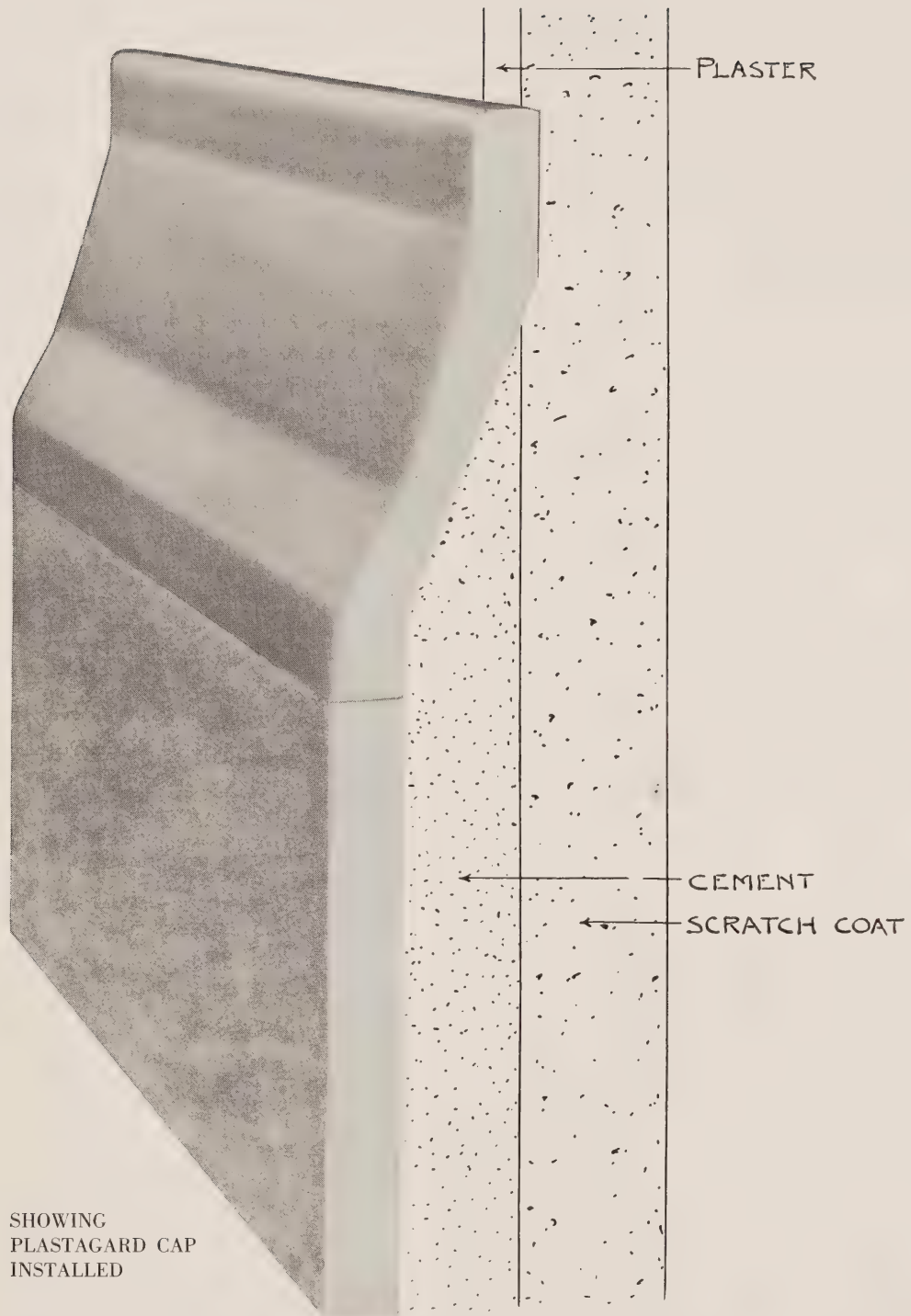
The Plastagard Cap has been especially designed to correct this; when tested in installation previous to patent application it successfully eliminated this condition.



THE HAND OF THE JANITOR

THE OLD COVE FINISH —

PLASTAGARD



BUTTRESS BASE

SANITARY EFFICIENCY

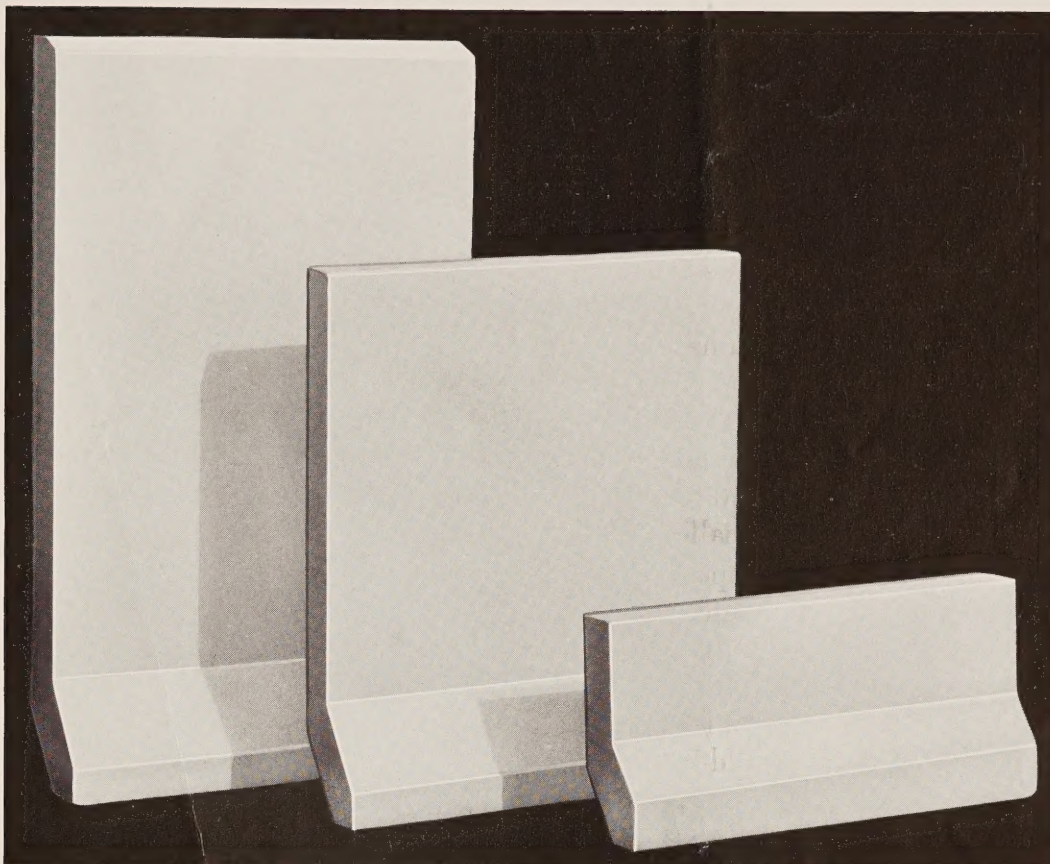
THE standard tile base has hitherto consisted of a $\frac{3}{4}$ -inch curve, with or without a bull-nose top; this was a step in the right direction, but no attempt at improvement or revision has been made in the last twenty-five years.

The main idea of what we might term the “sanitary period” of tile salesmanship was the elimination of all sharp angles, in order that accumulations of dirt might be easily accessible in cleaning. The $\frac{1}{4}$ circle of $\frac{3}{4}$ -inch radius was accepted as ideal and final, as a larger radius encroached too much upon the floor space, and a smaller offered little advantage over the right angle.

In our revision of shapes in “staple” types, it seemed that this connecting member for planes situated at right angles was elementary, and not particularly efficient. Those entrusted with the cleaning of big office buildings find difficulty in removing dirt from this small curve with a mop; we therefore substituted a 45-degree plane for the curve. Comparison of the section of the buttress base with the old-fashioned type will make the superior efficiency of the new design obvious.

APPEARANCE

FOR several years the writer has avoided using the sanitary cove base on every possible occasion, owing to its extremely unsatisfactory appearance. Although a tile wall is a revetment pure and simple, it nevertheless consists of superimposed units of sufficient thickness for building, and we assume a certain measure of substantiality. The old-fashioned cove base creates a condition of light at the bottom of the wall which conveys an impression that the tile wall is a very thin veneer which commences to curl of its own weight — an impression contrary to actuality. The idea of this revision was suggested by a type of molding frequently found in bases of Gothic edifices; when the revised type was considered in comparison with the old type, the impression received was infinitely more satisfying. It was named the “Buttress” base by reason of its origin.

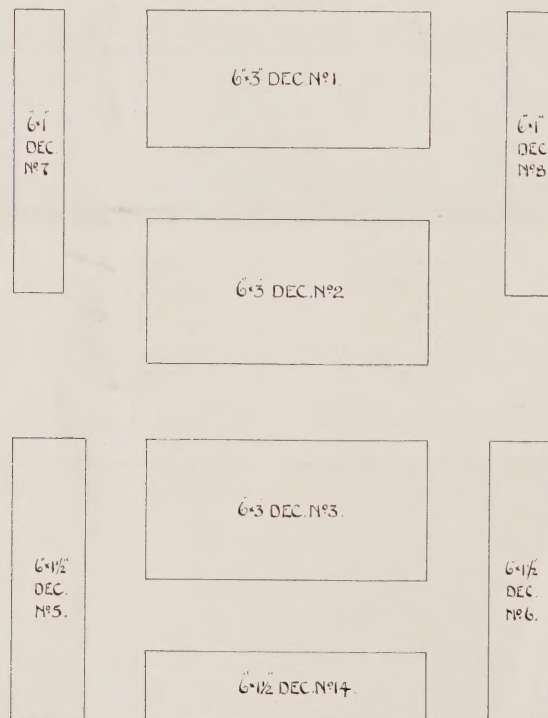


BUTTRESS BASES $6\frac{3}{4} \times 4\frac{1}{4}$ — $4\frac{1}{4} \times 4\frac{3}{4}$ — $1\frac{3}{4} \times 4\frac{1}{4}$

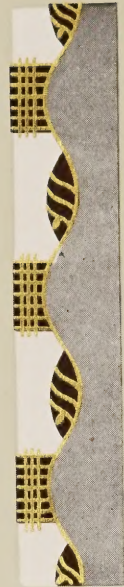
FILIGREE DECORATION

WHEN organizing the interior effect of a modern bathroom, the majority experience a desire for some decorative feature; this is usually met by the introduction of a continuous ornamental tile measuring from 3 inches to 11 inches wide inserted in the upper part of the wainscot to function as a frieze. The complete reversal of selective standards which commences to control color assembly has placed those borders, which were contrived for the Spanish and Oriental vogues, in the discard. The Planatile series is so different in effect-character to previous types, that it became necessary to devise a form of decoration which would enhance its peculiar order of color interest through contrast accentuation. It was found that ornamental forms in black, silhouetted on a white ground and inlaid with gold or silver, achieved the desired result.

L. V. S.



KEY CHART TO PAGE 15



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